

ADIPURANAM

ACHARYA JINASENA

With Hindi Translation

Chapter One (First Parva)

[Verse 1 Commentary]

Our salutations to Lord Sri Arhant, who is endowed with internal wealth in the form of infinite quaternary (\$Ananta-chatushtaya\$) and external wealth in the form of the eight principal pageants (\$Ashta-pratihariya\$), who has attained the status of an empire of absolute knowledge (\$Kevalajnana\$) that perceives all substances, who is the bearer of the wheel of Dharma, the lord of the three worlds, and the destroyer of the fear of the worldly cycle of five-fold wanderings (\$Pancha-paravartana\$).

Special Note— In this verse, only adjectives are used and no specific noun is mentioned. This proves that whoever possesses these attributes is worthy of worship. Since these attributes are found in Lord Arhant, salutations are offered to him here. Alternatively, the word '*Shrimate*' refers to the subject. Among the 1008 names of Sri Rishabhadeva, one name is *Shriman*, as will be mentioned later in this text: '*Shriman Svayambhurbrishabhah*' etc. Therefore, salutations are offered here to the protagonist of the narrative, Lord Rishabhadeva.

The commentator has explained this verse in various ways, showing that according to his interpretation, salutations are also extended to Arhant, Siddha, Acharya, Upadhyaya, Sadhu, Bharata Chakravarti, Bahubali, Vrishabhasena Ganadhara, and Parsvanatha Tirthankara. Therefore, according to his intention, some specific explanations are also provided here.

The explanation regarding Lord Rishabhadeva has been given above. In the context of Arhant Paramesthi, the word '*Shrimate*' means Arhant Paramesthi because he possesses both internal and external wealth. In the context of Siddha Paramesthi, the phrase '*Sakalajnanasamrajyapadiyushe*' means Siddha Paramesthi because he has attained the supreme imperial status of all knowers—the abode at the apex of the universe (\$Lokagra\$). In the context of Acharya Paramesthi, the term '*Dharmachakrabhrate*' means Acharya because he bears the wheel or group of the ten virtues, such as supreme forgiveness. In the context of Upadhyaya Paramesthi, the word '*Bhartre*' means Upadhyaya because he removes the darkness of ignorance and nurtures all living beings with the nectar of right knowledge. In the context of Sadhu Paramesthi, the word '*Samsarabhimushe*' means Sadhu because by his lion-like conduct, he destroys the fears associated with the worldly cycle.

Since the terms like '*Shrimate*' used in this verse are generic, they are used in the singular form, thereby implying salutations to all Tirthankaras of the past, future, and present through this very verse.

The explanation in favor of Bharata Chakravarti is as follows: He who is the lord of wealth in the form of the nine treasures (\$Navanidhi\$) and fourteen gems (\$Chaudah~Ratna\$), who has attained the imperial status of protecting all knowledgeable beings, who protects the six-part Bharata region, and who has destroyed the fear of the living beings of the world; or he who had no fear whatsoever while wandering all around the six-part Bharata region; or he who destroys the fear of everyone through the right wheel (meaning the excellent weapon of the wheel), salutations to that wheel-bearer Bharata who is destined for liberation in the same birth.

The explanation in favor of Bahubali is as follows: He who defeated Bharata Chakradhara in the three-fold warfare and became endowed with wonderful valorous wealth; who, through the praises by Bharata (who holds the wheel-gem for the sake of Dharma), attained the imperial status of absolute knowledge. It was only after a year of rigorous bodily abandonment (\$Kayotsarga\$) and upon being praised by Bharata that Lord Bahubali became free from blemishes, engaged in pure meditation (\$Shukladhyana\$), and attained absolute knowledge (\$Kevalajnana\$). He who is both '*Ibhartre*'—meaning Kamadeva (the god of love) and a King—or the lord of Lakshmi, and who destroys the fear of the world by shattering the bonds of karma, salutations to that Lord Bahubali.

In this context, the prose order of the verse should be understood as: Salutations to *Shrimate*, *Dharmachakrabhrate*, *Sakalajnanasamrajyapadiyushe*, *Samsarabhimushe*, *Ibhartre*.

The explanation in favor of Vrishabhasena Ganadhara is as follows: The word '*Shrimate*' here is not in the dative case but in the locative case (meaning, in the Jinendra's doctrine which is characterized by the wealth of Syadvada). Therefore, he who has attained the empire of knowledge that indirectly knows all objects within the Jinendra's doctrine—that is, Scriptural Knowledge (\$Shrutajnana\$); who holds the wheel of Dharma, meaning the collection of virtues; who knows the infinite natures of substances; who is the leader of the congregation of monks, and who destroys the fear of the world through his benign teachings, salutations to that Vrishabhasena Ganadhara.

According to the etymology, the word '*Dharmachakrabhrate*' also refers to Parsvanatha (he who holds the serpent king Dharanendra in a circular form nearby). Therefore, Lord Parsvanatha is also saluted in this verse. Similarly, other protagonists of the narrative like Jayakumara, Narayana, and Balabhadra are also saluted. Detailed explanations should be sought from the Sanskrit commentary. Through the first letters of the four quarters of this verse, the author has also expressed the purpose of this text—'*Shrisadhana*', meaning the attainment of the wealth of absolute liberation, is the purpose behind the composition of this scripture.

[Verse 2 Commentary]

Our salutations to Sri Jinendra, who is like the sun, illuminating the world enveloped in the garment of the darkness of ignorance, and who is intensely radiant with the mass of spreading light of absolute knowledge.

[Verses 3–15 Commentary]

May the Jain doctrine remain forever victorious—the doctrine whose glory is invincible, which refutes the doctrines of those with false vision, which always shines with the light of viewpoints (\$Naya\$) and validation (\$Pramana\$), and which is the primary cause of attaining the wealth of liberation.

May the weapon of the triple-jewels (\$Ratnatraya\$) propounded by Jinendra remain ever victorious, through which Lord Arhant easily conquered the army of sins in the form of enemies.

I repeatedly praise and meditate with concentrated mind upon the first deity (the first Tirthankara) Lord Rishabhadeva, who is accompanied by the sign of the bull and is the son of King Nabhi—the supreme man who, considering his own empire that surpassed the grandeur of Indra as insignificant as a blade of grass, accepted the vow of an ascetic monk; accompanied by whom, driven purely by devotion to their master, thousands of great kings of the Ikshvaku and Bhoja dynasties also took initiation; unable to maintain whose flawless conduct, many kings like Kachha and Mahakachha resorted to wearing leaves and barks of trees and eating forest roots and bulbs; who, giving up food and water, endured various afflictions with a firm resolve like the all-enduring earth, and practiced penance for a long time, which is the primary cause for the shedding of karmas (\$Karmanirjara\$); on whose head, while practicing long penances, the grown matted locks looked beautiful like streams of smoke rising from the firewood of karmas being burnt by the fire of meditation; seeing whom wandering at will for the purpose of establishing order, gods and demons felt as if the golden Mount Meru itself was moving; upon whom, when King Shreyansa of Hastinapur offered alms, the gods rained down five kinds of gems like clouds; who, after some time, upon defeating the enemies in the form of destructive karmas (\$Ghatiya~karma\$), attained the excellent light of absolute knowledge that illuminates both the universe and the non-universe; who was like the sun in illuminating the lotuses in the form of the faces of the fortunate souls (\$Bhavya\$) seated in the assembly lake, and who preached the true path that destroys the enemy karmas; and hearing the glory of his own lineage from whom, Marichi, the son of Bharata, danced playfully while clad in bark garments.

[Verse 16 Commentary]

Following him, I also bow to the twenty-three Tirthankaras starting from Ajitanatha up to Mahavira, who are the sovereigns of the empire of Dharma.

[Verse 17 Commentary]

Thereafter, I repeatedly praise the Ganadharas (chief disciples) who occupy the position of the heir-apparent (\$Yuvaraja\$) to the empire of absolute knowledge and who have obtained the necklace of right knowledge.

[Verse 18 Commentary]

O noble souls! Worship the great tree of the scriptural canon (\$Shrutaskandha\$), which from the substantial point of view (\$Dravyarthika~naya\$) is devoid of beginning and end, is elevated, yields numerous fruits, and is endowed with extensive and dense shade.

[Verse 19 Commentary]

In this manner, having performed the auspicious introductory rituals through the praises of the Deity, Preceptor, and Scripture, I shall compile the Purana that describes the sixty-three illustrious personalities (\$Shalaka~purusha\$).

[Verse 20 Commentary]

I shall narrate the Purana of the Tirthankaras, Chakravartis, Balabhadras, Narayanaprathis, and their enemies—the Pratinarayanas.

[Verses 21–25 Commentary]

This text has been in vogue since ancient times, hence it is called a Purana. Because it describes great personalities, or because great souls like the Tirthankaras have taught it, or because reading it leads to great well-being, the great sages call it the 'Maha-Purana'.

Some scholars interpret the definition of Maha-Purana as follows: 'Since it has spread through the reliance on ancient poets, its ancient character (\$Puranata\$) is well-known, and its greatness is established by its own majesty, it is called Maha-Purana.'

The great sages consider it the Maha-Purana because it relates to great personalities and causes great elevations like heaven and salvation. Being composed by sages, this scripture is *Arsha*; being the expositor of true meaning, it is *Sukta*; and being the regulator of religion, it is known as *Dharmashastra*. Because it contains the narration of many historical events indicating 'so it happened here,' the sages also consider it as *Itihasa*, *Itivrutta*, and *Aitihya*.

[Verse 26 Commentary]

Driven purely by devotion, I shall narrate this Maha-Purana known as Itihasa, which was originally spoken by the Lord Ganadhara himself, for I am a person of modest intellect.

[Verse 27 Commentary]

Just as a young calf experiences great difficulty when it wishes to lift a load fit only for large oxen, a similar difficulty is being experienced by an ignorant person like me who wishes to narrate the Maha-Purana spoken by the Ganadhara Dev.

[Verse 28 Commentary]

Where is this profoundly deep ocean of the Purana, and where am I, a person of meager intellect! Since I wish to cross this ocean with my bare arms, I shall undoubtedly become an object of ridicule.

[Verse 29 Commentary]

Or understand it this way: even though I am ignorant, I am making an effort to narrate this Purana according to my capacity. Does an ox with a docked tail not lift its docked tail? It certainly does.

[Verse 30 Commentary]

Although this Purana was spoken by the Ganadhara Dev, I too am attempting to narrate it according to my ability. If a deer wishes to walk according to its capacity along the path trodden by lions, who can stop it?

[Verse 31 Commentary]

My movement is also justifiable along the path of narrative made smooth and well-trodden by ancient poets, because who cannot travel easily along a path that has already been cleared by those walking ahead? Everyone can.

[Verse 32 Commentary]

Alternatively, in a forest where trees have been thinned out by the trampling of massive elephants, the young ones of wild elephants roam around easily here and there.

[Verse 33 Commentary]

Or, in an ocean where large fish have cleared the path by the striking of their massive mouths, even the small offspring of those fish wander about at their own will.

[Verse 34 Commentary]

Or, on a battlefield where great brave warriors have held back the enemies with their weapon-strikes, even a coward, considering himself a warrior, leaps about fearlessly.

[Verse 35 Commentary]

Therefore, regarding the ancient poets as my supporting hand, I have prepared myself to cross this ocean of the Purana.

[Verse 36 Commentary]

In this great ocean of the Purana, which is filled with hundreds of branches in the form of waves, if I happen to stumble due to inadvertence or error, the wise should forgive me.

[Verse 37 Commentary]

May noble souls overlook the flaws arising from the poet's inadvertence and desire only to grasp the virtues from this nectar-like narrative, because a righteous person accepts only virtues.

[Verse 38 Commentary]

In this ocean of narrative filled with the gems of excellent teachings, one should leave aside the crocodiles of defects and make efforts only to grasp the essential substances.

[Verse 39 Commentary]

In ancient times, there have been many poets like Siddhasena, and I too am called a poet. Thus, there is a similarity in the name 'poet,' but there is as much difference in the meaning as there is between a ruby (\$Padmaraga\$) and a piece of black glass.

[Verse 40 Commentary]

Therefore, I hold in high esteem those poets in whose mirror-like words the entire body of scriptures was reflected. What use do I have for those other poets who vainly pride themselves on being poets?

[Verse 41 Commentary]

I bow to those poets who composed the Purnanas, in whose lotus-like mouths Goddess Sarasvati resides directly, and whose words serve as the foundational blueprint for the poetry of other poets.

[Verse 42 Commentary]

May those Siddhasena poets be victorious, who are like lions to the herds of elephants in the form of rival disputants, whose mane consists of viewpoints like *Naigama*, and whose sharp claws are the philosophical options of 'is' and 'is-not'.

[Verses 43–44 Commentary]

I bow to the great poet-creator Samantabhadra, who is like Brahma among poets, and by the stroke of whose thunderbolt-like words the mountains of false doctrines were shattered to pieces.

The fame of Acharya Samantabhadra acts like a crest-jewel upon the heads of independent poets, commentators (\$Gamaka\$) who lead disciples to the core of texts, disputants (\$Vadi\$) who engage in scriptural debates, and eloquent speakers (\$Vagmi\$) who give delightful discourses; that is, he was the supreme among all.

[Verse 45 Commentary]

I bow to Sri Datta, whose body is exceedingly beautiful due to the wealth of penance, and who was like a lion in tearing apart the elephants in the form of rival disputants.

[Verse 46 Commentary]

May Acharya Yashobhadra protect us, merely mentioning whose name in the assembly of scholars dispels the pride of everyone.

[Verses 47–48 Commentary]

I praise the poet Prabhachandra, whose fame is as pure white as the rays of the moon, and who delighted the world forever by composing the *Chandrodaya*.

Indeed, who does not praise the fame of that Acharya Prabhachandra, the creator of *Chandrodaya* (the *Nyayakumudachandrodaya*), which remains unfading until the end of the eon and serves as a crown for the virtuous? That is, everyone does.

[Verse 49 Commentary]

May Shivakoti Munishvara protect us, by practicing the four-fold path of adoration propounded through whose words the living beings of the world become happy.

[Verse 50 Commentary]

May Jatacharyasinghanandi (the author of *Varangacharita*) protect us, whose matted hair-like potent commentaries on poetry looked so magnificent as if they were explaining the true meaning of those poems to us.

[Verse 51 Commentary]

Victorious be Kanabhiikshu, whose pure gem-like words strung together in the threads of righteousness attained the status of ornaments for narrative scriptures; that is, the narrative texts composed by him are the most excellent among all books.

[Verse 52 Commentary]

Who can sufficiently describe Devacharya Devanandi, who was like a Tirthankara among poets, or who composed a grammatical treatise to guide poets, and whose word-like sacred ford (\$Teertha\$) destroys the verbal defects of scholars?

[Verse 53 Commentary]

The extremely pure virtues of Acharyas like Bhattakalanka, Sripala, and Patrakesari shine like necklaces of gems in the hearts of scholars.

[Verse 54 Commentary]

By whom is Vadisinha Poet not worshipful, who was the ultimate boundary of poetic capability, the highest state of eloquence, and the topmost among commentators?

[Verses 55–56 Commentary]

May the pure-souled Acharya Virasena Bhattarak purify us, who has attained great renown, who is supreme among poets, who is a master of worldly conduct as well as poetic forms, and before whose speech the voice of even the divine preceptor Brihaspati appears limited and meager.

[Verse 57 Commentary]

May the tender lotus feet of my preceptor, Sri Virasena Bhattarak, the author of several commentaries on the Siddhantas such as the *Dhavaala*, reside forever in the lake of my mind.

[Verse 58 Commentary]

I repeatedly bow to the pure, moon-like spotless speech (the *Dhavaala* commentary) and the fame of Preceptor Virasena, which illuminates the entire universe.

[Verses 59–60 Commentary]

May Jayasena Guru protect us, who was the birthplace of the wealth of penance, the ocean of scripture and tranquility, and the leader of the assembly of scholars. That supreme lord among poets was worshipful among all poets in the world, who compiled the entire Purana consisting of the collection of words and meanings.

[Verse 61 Commentary]

Apart from these poets mentioned above, there are many other poets. Who can be capable of mentioning even their names, let alone singing their praises? Desiring the attainment of auspiciousness, I honor all those globally worshipful poets.

[Verse 62 Commentary]

In this world, only those individuals are true poets and they alone are clever, whose speech becomes an integral part of religious discourse; that is, those who compose religious narratives through their speech.

[Verse 63 Commentary]

Only that poetry is considered praiseworthy which is connected with religious scriptures. Poetry devoid of connection with religious scriptures, no matter how beautiful, leads only to the influx of sin (\$Papasarava\$).

[Verse 64 Commentary]

Many individuals with false vision compose poetry that is pleasant to the ears, but their poems, being connected with unrighteousness—that is, not being expositors of religious scriptures—cannot satisfy righteous people.

[Verse 65 Commentary]

There are many poets in the world who make efforts to compose poetry but, lacking capability, they only become objects of ridicule, like a mute person wishing to speak.

[Verse 66 Commentary]

Many people, despite lacking competence, pride themselves on being poets and merely take a few words from other poets to create a shadow of it; that is, they make minor changes in the compositions of other poets and claim them as their own, just as fake merchants take a small amount of cloth from others, alter it slightly, and pose as traders.

[Verse 67 Commentary]

Many poets, unable to enjoy—that is, unable to compose—poetic creations filled with sentiments like love (\$Shringara\$), desire assistants in the same way as a person deficient in virility seeks the assistance of medicines for sexual enjoyment.

[Verse 68 Commentary]

Many poets alter the words and meanings composed by other poets and propagate their own books therewith, just as merchants alter goods manufactured by others, put their own stamp on them, and sell them.

[Verse 69 Commentary]

Many poets produce poetry that is beautiful in words but devoid of meaning. Their poetry does not attain excellent splendor, much like a necklace made of lac.

[Verse 70 Commentary]

Many poets, even after obtaining a beautiful theme, fail to satisfy righteous people due to the lack of appropriate and beautiful arrangement of words, just as the wealth of a miser obtained by chance fails to delight good people due to the lack of proper utilization.

[Verse 71 Commentary]

Many poets begin composing poetry according to their desire but, lacking capability, are unable to complete it, and thus become miserable like a person with a large family crushed under the burden of taxes.

[Verse 72 Commentary]

Many poets nurture the doctrines propounded by false authorities like Kapila through their poetry, thereby propagating false paths. It is useless for such poets to write poetry, because it is better to be known as a non-poet than to be called a bad poet (\$Kukavi\$).

[Verse 73 Commentary]

There are many such poets who have not studied the great sciences like logic and grammar, and who are far removed from the knowledge of arts like music, yet they attempt to write poetry. Oh, look at their audacity!

[Verse 74 Commentary]

Therefore, wise men should practice thoroughly the scriptures and their meanings, and by serving great poets, compose poetry that contains religious instruction, is praiseworthy, and enhances fame.

[Verse 75 Commentary]

An excellent poet is never afraid of the faults pointed out by others. Does the sun, which destroys darkness, fail to rise out of fear of the owl?

[Verse 76 Commentary]

Whether others are satisfied or not, a poet should exert effort only toward fulfilling his own purpose, because the attainment of well-being does not come from worshipping other men, but from instructing the righteous path.

[Verse 77 Commentary]

Many poets are ancient and many are modern, and the opinions of all of them are diverse. Therefore, who can be capable of pleasing all of them?

[Verse 78 Commentary]

Because some prefer the beauty of words, some desire the wealth of delightful meaning, some favor the abundance of compound words (\$Samasa\$), and others prefer an uncompounded, free-flowing arrangement of words.

[Verse 79 Commentary]

Some desire gentle and simple compositions, others wish for intricate styles, some prefer a middle path, and there are some whose taste is entirely distinct and unique.

[Verse 80 Commentary]

Due to such diverse opinions, it is a difficult task to please wise men. And it is even more difficult to win over an ignorant person who is completely unfamiliar with elegant sayings (\$Subhashita\$).

[Verse 81 Commentary]

Wicked men find faults even in a flawless and delightful narrative, just as serpents defile the beautiful splendor of fresh sprouts of a sandalwood tree.

[Verses 91–92 Commentary]

(Note: Verses 82–90 Hindi translations are omitted in the original text source provided) One should neither fear the criticisms of wicked people nor disregard them.

[Verse 13 Commentary]

(Note: Numbered as 13 in this section of the source text) Good people are the sole support for poets in fulfilling their duties. Recognizing this, I desire to cross the ocean of poetry which is full of waves of ornaments (\$Alankara\$), virtues (\$Guna\$), and styles (\$Riti\$); that is, with the support of righteous men, I wish to complete this great poetic scripture.

[Verse 14 Commentary]

Scholars who know the nature of poetry define poetry as the thought or action of a poet. That poetry of a poet must be endowed with universally accepted meaning, free from vulgarity (\$Gramya-dosha\$), adorned with figures of speech, and brilliant with qualities like clarity (\$Prasada\$).

[Verse 15 Commentary]

Many scholars call the beauty of meaning the ornament of speech, and many call the beauty of words as such. But our opinion is that the beauty of both meaning and words together constitutes the ornament of speech.

[Verse 16 Commentary]

The poetry composed by righteous men, which is adorned with figures of speech, filled with sentiments like love, saturated with beauty, and free from plagiarism (meaning it is original), shines like the mouth of Goddess Sarasvati. Just as the mouth is the most principal organ of the body, without which the beauty and stability of the body cannot exist, similarly, poetry endowed with all characteristics is principal among all scriptures, and without it, other scriptures do not attain beauty and stability.

[Verse 17 Commentary]

A composition which lacks the elegance of style, the sweetness of words, and the flow of sentiment should not be called poetry. It is merely a rustic language that causes pain to the ears.

[Verse 18 Commentary]

Those who compose narratives that include word arrangements conveying multiple meanings, are endowed with beautiful styles, and shine with clear meaning, are regarded as Mahakavis (Great Poets).

[Verse 19 Commentary]

That which relates to ancient history, depicts the character of great personalities like Tirthankaras and Chakravartis, and demonstrates the fruits of Dharma (righteousness), Artha (wealth), and Kama (pleasure) is called a Mahakavya (Epic Poem).

[Verse 100 Commentary]

Any poet can compose a few verses on a single miscellaneous topic, but it is a difficult task to compose a continuous narrative (\$Prabandha\$) maintaining the connection between the preceding and succeeding meanings.

[Verse 101 Commentary]

When the storehouse of words in this world is infinite, the subject matter to be described is under one's own control, the sentiments are clear, and excellent meters are easily available, then what poverty can there be in writing poetry? That is, when all materials are available as desired, one must compose only excellent poetry.

[Verse 102 Commentary]

A poet wandering through the vast path of words, who has become exhausted by roaming through the dense forests of meanings, should take shelter under the shade of the trees in the form of great poets for relaxation. Just as the exhaustion of a journey is removed and the mind is refreshed by the shade of great trees, similarly, by the study of the poetic works of great poets, all exhaustion caused by the lack of comprehension of meanings is removed and the mind becomes delighted.

[Verse 103 Commentary]

Genius (\$Pratibha\$) is its root; sweetness (\$Madhurya\$), vigor (\$Ojas\$), and clarity (\$Prasada\$) are its elevated branches; and excellent words are its bright leaves—such a tree in the form of a great poet bears the flower-cluster of fame.

[Verse 104 Commentary]

Alternatively, intellect constitutes its shores, qualities like clarity are its waves, it is filled with gems of virtues, endowed with high and beautiful words, and in which a vast current in the form of preceptor-disciple lineage flows—such a great poet acts like an ocean.

[Verse 105 Commentary]

O wise men! Utilize to the full extent this elixir (\$Rasayana\$) in the form of poetry mentioned above, so that your body of fame may remain stable until the end of the eon.

Purport— Just as consuming an elixir makes the physical body robust, similarly, by understanding the nature of poetry and great poets as described above, the fame of the person who writes poetry becomes everlasting.

[Verse 106 Commentary]

For men who wish to accumulate wealth in the form of fame and conduct transactions of merit (\$Punya\$), this poetry expounding religious narratives is considered equivalent to capital (principal wealth).

[Verse 107 Commentary]

Determining this, I commence a narrative that is connected with religious scriptures, the beginning of which has been made by many righteous men, and which describes the biographies of great personalities like Rishabhanatha.

[Verses 108–116 Commentary]

This religious narrative is like a wish-fulfilling creeper (\$Kalpalata\$), spreading into many branches (episodes and sub-narratives), endowed with shade (the quality of brilliance), beautiful with fruits (sweet results, attainment of heaven and salvation), served by Aryas (men of the lands of enjoyment, noble souls), delightful, and excellent.

Or, this religious narrative is like a large lake—tranquil (pure, endowed with the quality of clarity), extremely profound (fathomless, containing deep meaning), spotless (free from mud, free from defects like harshness to the ears), blissful, cool, and a remover of the afflictions of the three worlds.

Or, this religious narrative is like the heavenly Ganges (\$Akashaganga\$), possessed of a weighty current (a massive flow, the lineage of preceptors), free from mud (blemish, defect), a destroyer of heat (warmth, the exhaustion caused by wandering in the worldly cycle), accompanied by the descent (entry, deep immersion) made by skilled persons (gods, clever individuals like Ganadharas), and is of the nature of merit (sacred, merit-augmenting).

Or, this religious narrative, by delighting the mind, accumulating all kinds of auspiciousness, and reflecting the three worlds within itself, appears to laugh at the beauty of a mirror.

Or, this religious narrative shines like a great principal branch obtained from the tree of scriptural canon (\$Shrutaskandha\$), which is extremely elevated and yields desired fruits.

Or, this religious narrative is like the shore of the deep ocean of the first exposition (*Prathamanyoga*), accompanied by highly profound words and filled with water in the form of extensive great meaning.

This religious narrative expounds all doctrines that are the means to achieve heaven and salvation, refutes false beliefs, generates spiritual excitement (\$Samvega\$) in righteous men, and enhances the sentiment of detachment (\$Vairagya\$).

This religious narrative is filled with wondrous meanings, is exceedingly beautiful, establishes the truth or the ultimate objective, is connected with numerous grand stories, and has been composed by virtuous ancient teachers. It brings fame and welfare, is meritorious, and bestows the fruits of heaven and salvation. I shall narrate it in accordance with the tradition of the former preceptors. O righteous men, listen to it with rapt attention.

[Verse 117 Commentary]

Before commencing the narrative, the wise must define the characteristics of the narrative, the speaker (\$Vakta\$), and the listeners (\$Shrota\$).

[Verse 118 Commentary]

Being useful for the human pursuits (\$Purushartha\$), the description of righteousness (\$Dharma\$), wealth (\$Artha\$), and pleasure (\$Kama\$) is called a narrative (\$Katha\$). Wise men call that a true narrative (\$Satkatha\$) in which righteousness is prominently expounded.

[Verse 119 Commentary]

Wealth and pleasure are also prominent among the elevations achieved as a result of righteousness; hence, describing wealth and pleasure to show the fruit of righteousness is also called a narrative. If this story of wealth and pleasure is devoid of religious discourse, it will be called a profane talk (\$Vikatha\$) and will only be a cause for the influx of sin.

[Verse 120 Commentary]

That by which living beings readily attain elevations like heaven and salvation is truly called Dharma, and the narrative connected with it is known as *Saddharmakatha* (Righteous Narrative).

[Verse 121 Commentary]

The Ganadharas and other deities, adorned with the seven supernatural powers (\$Riddhi\$), have spoken of seven limbs of this righteous narrative. A narrative adorned with these seven limbs becomes highly delightful, like an actress adorned with ornaments.

[Verse 122 Commentary]

Substance (\$Dravya\$), Region (\$Kshetra\$), Sacred Ford (\$Teertha\$), Time (\$Kala\$), Disposition (\$Bhava\$), Great Fruit (\$Mahaphala\$), and Subject Matter (\$Prakrita\$)—these are called the seven limbs. They must be expounded at the beginning of the book.

[Verses 123–124 Commentary]

Soul, Non-soul, Dharma, Adharma, Space, and Time—these are the six substances (\$Dravya\$). The Upper, Middle, and Lower worlds constitute the three-fold region (\$Kshetra\$). The life-story of Jinendra Dev is the Sacred Ford (\$Teertha\$). Past, Future, and Present constitute the three-fold time (\$Kala\$). Destructive-subsidential (\$Kshayopashamika\$) or destructive (\$Kshayika\$) are the two dispositions (\$Bhava\$). The dawn of right knowledge of principles is the fruit (\$Phala\$), and the story to be described is the subject matter (\$Prakrita\$).

[Verse 125 Commentary]

A narrative in which these seven limbs are found is considered a true narrative. In this text as well, the details of these limbs will be shown as the opportunity arises.

[Verses 126–129 Commentary]

Characteristics of the Speaker— The Acharya who delivers the narrative must be a man of righteous conduct, stable intellect, and one who has subdued his senses. All his physical senses must be potent, his limbs beautiful, his speech clear, refined, and pleasant to all. His intention must be washed clean and pure by the water of the ocean of Jinendra's doctrine, and his speech must be extremely bright due to the absence of all defects. He should be dignified, capable of commanding assemblies, an utterer of laudable words, profound, endowed with genius, whose discourses are liked by righteous men, and who is capable of enduring numerous questions and sophistries. He must be compassionate, affectionate, wise, expert in understanding the thoughts of others, well-read in all sciences, and steady and brave. Only such a person should deliver the narrative.

[Verse 130 Commentary]

He who is skillful in explaining the nature of things through various illustrations, proficient in multiple languages such as Sanskrit and Prakrit, and knowledgeable in various scriptures and arts, is called an excellent speaker.

[Verse 131 Commentary]

While delivering the narrative, the speaker should not snap his fingers, nor move his eyebrows, nor cast slurs on anyone, nor laugh, nor speak too loudly, nor speak too softly.

[Verse 132 Commentary]

If occasionally it becomes necessary to speak loudly in the midst of an assembly, he should abandon arrogance and speak truthful, validated words in such a manner that it causes no agitation to anyone.

[Verse 133 Commentary]

A speaker must always speak words that are beneficial, measured, accompanied by religious instruction, and productive of fame. Even when an occasion arises, he should not utter words that are unrighteous or that spread infamy.

[Verse 134 Commentary]

He who commences the narrative after properly considering the logical principles of discourse that eliminate incongruities, is regarded as a praiseworthy and excellent speaker.

[Verses 135–136 Commentary]

A wise speaker, while establishing his own doctrine, should employ the introductory style of narrative (\$Akshepini\$); while refuting false beliefs, he should employ the dialectical style (\$Vikshepini\$); while describing grandiosities and wealth as the fruit of merit, he should employ the inspiring style (\$Samvedini\$); and at the time of generating detachment, he should employ the disillusioning style (\$Nirvedini\$).

[Verse 137 Commentary]

Thus, considering all four types of narratives—\$Akshepini\$, \$Vikshepini\$, \$Samvedini\$, and \$Nirvedini\$—which are integral parts of a religious discourse, the speaker should deliver the sermon according to the capacity of the listeners.

[Verse 138 Commentary]

Characteristics of the Listener— The wise regard those who are always engaged in listening to the doctrine as true listeners. Listeners are of various types based on the distinction of good and bad qualities. To understand their good and bad dispositions, the following illustrations are employed.

[Verses 139–140 Commentary]

Earth, Sieve, Goat, Cat, Parrot, Heron, Stone, Serpent, Cow, Swan, Buffalo, Broken Pot, Horsefly, and Leech—these fourteen illustrations of listeners should be understood.

Purport—

1. Just as earth remains soft when in contact with water but becomes hard later, similarly, the listeners who have tender thoughts while listening to the scripture but become hard-hearted afterward are like the **earth**.
2. Just as a sieve allows the fine, useful flour to drop down and retains only the coarse chaff, similarly, the listeners who leave aside the essential principles from the preceptor's instruction and grasp only the non-essential elements are like the **sieve**.

3. Those who are extremely lustful—that is, those whose thoughts turn passionate upon hearing the description of love (\$Shringara\$) during the scriptural discourse—are like the **goat**.
4. Just as a cat does not abandon its predatory nature despite receiving many instructions and attacks a mouse the moment it appears, similarly, the listeners who do not abandon their cruelty despite various explanations and engage in cruel deeds when an opportunity arises are like the **cat**.
5. Just as a parrot is personally ignorant and learns something only when taught by others, similarly, the listeners who are personally devoid of knowledge and can only grasp mere words when instructed by others are like the **parrot**.
6. Those who appear gentle in their thoughts from the outside but are extremely wicked internally are like the **heron**.
7. Those whose thoughts always remain rigid and into whose hearts the water of Jinendra's speech cannot enter even when explained to them are like the **stone**.
8. Just as milk fed to a snake turns into poison, similarly, those upon whom even the most excellent instruction produces a bad effect are like the **serpent**.
9. Just as a cow consumes grass and yields milk, similarly, those who derive great benefit from a minor instruction are like the **cow**.
10. Those who grasp only the essential substance are like the **swan**.
11. Just as a buffalo drinks little water but muddies all the water, similarly, the listeners who accept little instruction but create agitation in the entire assembly with their sophisticated arguments are like the **buffalo**.
12. Those in whose hearts no instruction stays at all are like the **broken pot**.
13. Those who do not accept any instruction at all but distress the entire assembly are like the **horsefly**.
14. Those who leave aside virtues and grasp only defects are like the **leech**.

These above-mentioned listeners are further divided into three categories each: excellent, mediocre, and low. There are other types of listeners as well, but what is the use of enumerating all of them?

[Verse 141 Commentary]

Among these listeners, those who are like the cow and the swan are considered excellent; those who are like the earth and the parrot should be known as mediocre; and those who resemble the rest are regarded as low listeners.

[Verse 142 Commentary]

The listeners who, like the eyes, a mirror, a balance scale, and a touchstone, point out virtues and defects, are regarded as the examiners of the gems of true narrative.

[Verse 143 Commentary]

In return for listening to the scripture, the listeners should not desire any worldly reward. Similarly, the speaker should not harbor desires for honor, wealth, medicine, or shelter from the listeners.

[Verse 144 Commentary]

Keeping in view only the welfare like heaven and salvation, the speaker should deliver the instruction of the right path and the listener should listen to it, because the endeavors of righteous men are meant only for attaining true welfare and not for other worldly purposes.

[Verse 145 Commentary]

A listener who is endowed with qualities like the desire to hear (\$Shushrusha\$) is considered praiseworthy. Similarly, a speaker who is adorned with qualities like affection (\$Vatsalya\$) is considered praiseworthy.

[Verse 146 Commentary]

Desire to hear (\$Shushrusha\$), listening (\$Shravana\$), comprehension (\$Grahana\$), retention (\$Dharana\$), recollection (\$Smriti\$), speculation (\$Uha\$), negative reasoning (\$Apoha\$), and conclusive judgment (\$Nirniiti\$)—these are known as the eight virtues of a listener.

Purport— Having the desire to listen to a true narrative is the virtue of *Shushrusha*; the act of listening is *Shravana*; understanding and accepting it is *Grahana*; retaining it for a long time is *Dharana*; remembering the instruction accepted in the past is *Smriti*; possessing the ability to contemplate on the nature of substances through logic is *Uha*; abandoning rejectable things is *Apoha*; and deciding the nature of substances through reasoning is the virtue of *Nirniiti*. Possession of these is absolutely essential in a listener.

[Verse 147 Commentary]

The merit accumulated by a listener from listening to a true narrative first leads to elevations like heaven, and subsequently, in due course, leads to the attainment of salvation.

[Verse 148 Commentary]

In this manner, I have described to you the introduction to the narrative (\$Kathamukha\$) according to the scriptures. Now I shall relate the context of the descent of this narrative (\$Katha-avatara\$), so listen.

[Verse 149 Commentary]

Description of the Descent of Narrative— It is heard through the preceptor lineage that formerly, at the end of the third eon (\$Kala\$), Lord Rishabhadeva, the son of King Nabhi, while wandering at his own will, arrived at Mount Kailasa, the crest-jewel of the earth, and took his seat there.

[Verse 150 Commentary]

The gods devotionally worshiped Lord Rishabhadeva, who was seated on Kailasa, and praised him by placing their folded hands against their crowns.

[Verse 151 Commentary]

On that very mountain, the Lord attained absolute knowledge (\$Kevalajnana\$). Rejoicing at this, Indra caused the assembly structure (\$Samavasarana\$) to be constructed there.

[Verse 152 Commentary]

When the Supreme Deity of the gods was seated in the Samavasarana assembly with wondrous grandeur, King Bharata arrived with joy, filled with devotion, and bowed down to him.

[Verse 153 Commentary]

King Bharata worshiped the Jinendra Dev, who was revered by humans and gods, through various hymns filled with deep meanings, and then, bowing low with humility, took his appropriate seat in the assembly.

[Verse 154 Commentary]

That assembly, filled with radiant gods, felt satisfied by drinking the nectar of Dharma from the Lord, just as a cluster of lotuses feels satisfied by drinking the bright rays of the sun.

[Verse 155 Commentary]

Thereafter, like humility personified, King Bharata stood up with folded hands in the midst of the assembly and began to utter these words.

[Verse 156 Commentary]

While praying, the delightful words emerging from the mouth of King Bharata, which was beautiful like the filament of the rays of his teeth, appeared as if the bright-colored Goddess Sarasvati herself was emerging from his mouth.

[Verse 157 Commentary]

O Lord! This assembly, filled with gods and lords of the demons, has attained awakening—excellent knowledge (and development, metaphorically)—due to you, and shines like a lotus pond because the faces of everyone are fully blossoming like lotuses.

[Verse 158 Commentary]

O Holy One! These divine words of yours appear like nectar sprinkled for the regeneration of the world that was destroyed in the deluge of the darkness of ignorance.

[Verse 159 Commentary]

O Lord! If the rays of your words, which destroy the darkness of ignorance, had not appeared, this entire world would have undoubtedly remained plunged in the dense darkness of ignorance.

[Verse 160 Commentary]

O Lord! Merely by catching a glimpse of you, I have become fulfilled. This is quite natural, for who does not become fulfilled upon obtaining a great treasure?

[Verse 161 Commentary]

Upon hearing your words, I have become even more fulfilled, because when people feel fulfilled merely by looking at nectar, will the one who tastes its flavor not be fulfilled? He certainly will be.

[Verse 162 Commentary]

O Master! The proverb that 'the raining of Indra (clouds) in the forest is liked by everyone' has become directly visible to me today by witnessing the downpour of the water of Dharma by you here in this forest of Kailasa.

Purport— Just as the downpour of rain in a forest is pleasing to everyone, similarly, the downpour of the water of Dharma by you in this forest of Kailasa is pleasing to everyone.

[Verse 163 Commentary]

O Holy One! While delivering instructions, what substance have you left out? That is, none at all. Does the sun, which destroys pitch darkness, leave any object unilluminated? It does not.

[Verse 164 Commentary]

O Holy One! The intellect of virtuous men never experiences delusion regarding the principles demonstrated by you. Does a man with eyesight ever stumble on a vast path shown by great personalities? He never does.

[Verses 165–166 Commentary]

O Master! Although I am witnessing all the objects of the world reflected in the expansion of these words of yours, which act like an auspicious mirror for looking at the face of the wealth of the three worlds, still a desire to ask something is arising in my heart. The cause behind this desire should be understood as the intense longing to continuously drink the nectar of your words.

[Verse 167 Commentary]

O Lord! Although people might say, 'Who is this person asking you directly, bypassing the Ganadhara?', still I do not care about this, for my exceptional devotion toward you is prompting me to ask you.

[Verses 168–171 Commentary]

O Holy One! The desire to know the specific nature of substances, the sentiment of greater benefit, the intensity of faith, or the desire to achieve something is making me talkative before you.

O Holy One! I wish to hear that meritorious account of the great personalities like the Tirthankaras, in which all the doctrines propounded by the All-knowing have been collected. O Lord, be pleased with me, show compassion, and tell me: how many All-knowing Tirthankaras like you will there be? How many Chakravartis like me will there be? How many Narayanaprathis, how many Balabhadras, and how many of their enemies—the Pratinarayanas—will there be? What was their past character? How will it be in the present and in the future? O best among speakers, I wish to hear all this from you.

[Verses 172–175 Commentary]

O Jinendra, the benefactor of all! Tell me also: what names will they bear? In which lineages (\$Gotra\$) will they be born? Who will be their siblings? What will be their specific body markings (\$Lakshana\$)? What physical forms will they possess?

What ornaments will they wear? What weapons will they hold? What will be the measure of their lifespan and body stature? What will be the interval between one another?

In which eon (\$Yuga\$) how many parts of eons occur? What is the interval between one eon and another? How many times does the rotation of eons take place? In which part of the eon are the Manus (patriarchs) born, and what do they know? What is the intervening period from the birth of one Manu to another? O Lord, a curiosity has arisen in me to know all this, so tell me the nature of all these principles in accordance with reality.

[Verse 176 Commentary]

Apart from this, I also wish to know from your holy mouth the nature of the universe, the descent of time, the origin, destruction, and maintenance of lineages, and the origin of the social orders (\$Varna\$) such as the Kshatriyas.

[Verse 177 Commentary]

O Jinendra-Sun! Through the rays of your words, quickly destroy this darkness of my doubt, which has arisen from the false knowledge generated by beginningless impressions (\$Vasana\$).

[Verses 178–179 Commentary]

When, after putting forth his questions in this manner, King Bharata became silent and took his appropriate seat, being eager to hear the narrative, the entire assembly intensely praised this question of King Bharata, which was put forth according to the proper time, was full of brilliant meanings, was connected logically, and was devoid of arrogance.

[Verse 180 Commentary]

At that time, hearing this question, all the gods raised their eyes and looked toward King Bharata, which made it appear as if they were showering flowers upon him.

[Verse 181 Commentary]

'O Lord of Bharata, you are blessed! Today you have become venerable even to us.' In this manner, the Indras praised him. This is quite true, for who is not praised for possessing humility? Everyone is.

[Verse 182]

Although Lord Rishabhprabhu, who simultaneously perceives all objects of the universe, knew the intention of King Bharata even without the question, he still waited for the completion of the question in accordance with the request of the listeners.

[Verse 183 Commentary]

Being prayed to in this manner by King Bharata, Lord Adinatha began to narrate the meaning of the Purana with an exceptionally profound voice.

[Verse 184 Commentary]

The divine voice emerging from the mouth of the Lord at that time was highly wondrous, because while it emerged, neither the palate, throat, lips, nor other vocal organs moved, nor did the rays of his teeth appear.

[Verse 185 Commentary]

Or, truly, the lotus-like mouth of the Lord was the birthplace of this Sarasvati (speech); she subdued the world only after originating there.

[Verse 186 Commentary]

The divine voice that was manifesting from the mouth of the Lord was manifesting without any desire to speak (\$Vivaksha\$). This is fitting, for the endeavors of great personalities who desire the elevation of the world are indeed wondrous.

[Verse 187 Commentary]

Just as the current of water in channels, though uniform in nature, becomes multi-form upon reaching different types of trees, similarly, the voice of Jinendra Dev, though uniform in nature, becomes multi-form upon reaching distinct listeners.

Purport— The divine voice manifests in a uniform manner from its source, but it possesses the supernatural attribute of transforming into all languages, due to which all listeners understand it in their respective languages.

[Verse 188 Commentary]

Although that Lord of the universe was personally fulfilled, he exerted effort through religious discourse for the benefit of others. This confirms that the endeavors of great personalities are by nature intended for the benevolence of others.

[Verse 189 Commentary]

The divine voice manifested from his mouth satisfied that vast assembly like a stream of nectar, because like a stream of nectar, his voice removed the afflictions of the fortunate souls and liberated them from the miseries of birth and death.

[Verse 190 Commentary]

Whatever King Bharata had asked previously, Lord Rishabhadeva began to narrate all of it in a sequential order without any difficulty.

[Verses 191–192 Commentary]

The Lord of the universe, Rishabhadeva, first propounded the highly profound Purana describing the character of the sixty-three illustrious personalities belonging to the ascending era (\$Utsarpini~kala\$). Thereafter, relying on the descending era (\$Avasarpini~kala\$), he narrated their Purana along with the introductory framework (\$Peethika\$), with a desire to tell their stories.

[Verse 193 Commentary]

Vrishabhasena Ganadhara studied in the form of meanings that ancient history which was narrated by Lord Rishabhprabhu at the end of the third eon.

[Verse 194 Commentary]

Thereafter, Vrishabhasena, the chief among Ganadharas, having retained the speech of the Lord in his heart in the form of meanings, composed it in the form of the Purana for the benefit of the world.

[Verse 195 Commentary]

That very Purana was subsequently propagated by the remaining Tirthankaras like Ajitanatha, the Ganadharas, and great sages.

[Verse 196 Commentary]

Thereafter, at the end of the fourth eon, at one time, the all-knowing Lord Mahavira, the son of King Siddhartha, arrived during his wanderings and took his seat on the Vipulachala mountain of Rajagriha.

[Verse 197 Commentary]

Afterward, upon coming to know of this, the humble King Shrenika of Rajagriha approached and asked that last Tirthankara, Lord Mahavira, about the meaning of the Purana.

[Verse 198 Commentary]

Considering the grace of Lord Mahavira toward King Shrenika, the chief of Ganadharas, Gautama, narrated that entire compilation of the Purana.

[Verse 199 Commentary]

The great sage Gautama Swami kept recollecting and contemplating upon it for a long time; later, he narrated it to Acharya Sudharma, and Sudharma narrated it to Jambu Swami.

[Verse 200 Commentary]

From that time until today, this Purana has been coming down through an uninterrupted lineage of preceptors. I too shall illuminate this very Purana at present according to my capacity.

[Verse 201 Commentary]

From this statement, it is established that the original author (\$Mula-karta\$) of this Purana is the last Tirthankara, Lord Mahavira, and the subsequent author (\$Uttara-granthakarta\$) from the viewpoint of proximate sequence is Gautama Ganadhara.

[Verse 202 Commentary]

Addressing the question of King Shrenika, Gautama Swami gave the reply. Investigating and considering that very context, I am composing this Purana text.

[Verse 203 Commentary]

This section named *Pratimukha* is indicative of the connection of the narrative and is useful for establishing the authoritative nature of the narrative; hence, I have described it here.

[Verse 204 Commentary]

This Purana has been spoken by sages, hence it is undoubtedly authoritative. Therefore, those who desire spiritual welfare must believe in it, study it, and meditate upon it.

[Verse 205 Commentary]

This Purana increases merit, is sacred, constitutes the highest auspiciousness, enhances lifespan, is excellent, increases fame, and bestows heaven.

[Verse 206 Commentary]

Men who worship this Purana attain peace and all their obstacles are destroyed. Those who ask questions regarding it obtain satisfaction and nourishment; those who read it obtain health and numerous blessings; and those who listen to it experience the shedding of their karmas.

[Verse 207 Commentary]

By the study of this Purana, distressing bad dreams are destroyed and pleasant good dreams are obtained; through this, desired fruits are achieved, and those who contemplate upon it also obtain indications of auspicious and inauspicious omens.

[Verse 208 Commentary]

Harini Meter— The path by which Ganadharas like Vrishabhasena went in ancient times, I too wish to travel by that very path at present; that is, I wish to propound the same Purana that they propounded, so I shall only be ridiculed. What else can happen besides this? Or, this is not a matter of surprise, because in the sky where large birds like the Garuda fly, do small birds not fly? They certainly do.

[Verse 209 Commentary]

Malini Meter— The path of this Purana which was illuminated by the excellent Ganadharas like Vrishabhasena, I too illuminate it according to my capacity. Because, in this world, does the cluster of stars not illuminate that very path of the sky which is illuminated by the mass of rays of the sun? It certainly does.

Purport— I do narrate this Purana, but I cannot give such a lucid exposition as was given by the Ganadharas like Vrishabhasena. Just as the stars do illuminate the sky but cannot illuminate it like the sun.

[Verse 210 Commentary]

Sardhulavikridita Meter— Bestowing the attainment of right knowledge (\$Bodha\$) and removing the contraction of the lotus-like hearts of the highly resplendent fortunate souls; destroying the darkness of false beliefs through the expansion of the rays of its words; expounding noble conduct (\$Sadvritta\$) and containing excellent meters; illuminating the pure path—the path of liberation consisting of the triple-jewels; and competing with the disc of the sun through its resplendent wealth of words and meanings—may this sacred, merit-augmenting Purana related to Jinendra Dev remain forever victorious in the universe.

Thus ends the first chapter named 'Description of the Introduction to the Narrative' in the compilation of the Maha-Purana characterized by sixty-three illustrious personalities, composed by the venerable ancient teacher Sri Jinasenacharya.

Chapter Two (Second Parva)

[Verse 1 Commentary]

Now, bowing to the supreme deity among the gods, the self-born Lord Rishabhadeva, I shall narrate in detail the introduction (\$Upodghata\$) to his Maha-Purana.

[Verse 2 Commentary]

Thereafter, King Shrenika, whose intellect was absorbed in knowing the nature of Dharma, asked the lord of the Ganadharas, Gautama Swami.

[Verse 3 Commentary]

O Holy One! I have heard this entire Purana in the form of meanings from the holy mouth of Lord Vardhamana Swami. Now, through your grace, I desire to hear it in the form of a textual scripture.

[Verse 4 Commentary]

O Master! You are our uncaused relative, loving us without any reason, and you are an uncaused, selfless physician for the worldly beings afflicted with the painful diseases of birth and death.

[Verse 5 Commentary]

O Lord! The rays of the nails of your feet, which are as clean as the water of the heavenly Ganges and are falling upon our heads, appear as if they are performing my ablution (\$Abhisheka\$) from all sides.

[Verse 6 Commentary]

O Master! The splendor of your body, which spreads all around due to the acquisition of intense penance, is displaying the dense beauty of the morning sun even at an unseasonal time.

[Verse 7 Commentary]

O Holy One! Just as the sun quickly awakens the lotuses that had closed during the night, similarly, you have quickly awakened and enlightened this entire world which was asleep in the sleep of ignorance.

[Verse 8 Commentary]

O Lord! That darkness of ignorance in the heart which the moon cannot touch with its rays and the sun cannot contact with its beams, you destroy it effortlessly through the rays of your words.

[Verse 9 Commentary]

O Yogi! These seven supernatural powers (Riddhi), such as intellect, which are expanding progressively in you, appear like flames of fire ignited by the burning of the firewood of karmas.